

Fall 2004

## WVRHC Newsletter, Fall 2004

West Virginia & Regional History Center

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# West Virginia and Regional History Collection

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## NEWSLETTER

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West Virginia University Libraries

Fall 2004

### A.D. Hopkins Letters Elucidate the Beginnings of Forest Entomology in America

According to a recent article in *American Entomologist*, Albert Delmar Hopkins was nothing less than “a dominant person in the development of forest entomology in America.” Not bad for someone who was essentially self-taught!

Born in Jackson County in 1857, Hopkins began studying plants and the insect creatures which devour them when he was still just a boy. By the time he assumed management of his grandfather’s Kanawha, West Virginia, farm at the age of seventeen, he had earned recognition as a local authority on the subject. In the ensuing years, the precocious young man went on to contribute much to the advancement of agriculture in Jackson and neighboring counties, including the co-founding of organizations including a Jackson County Fair, a livestock breeders association and a State Farmers Institute.

Hopkins’ homegrown knowledge evidently failed to impress the faculty at West Virginia University, however. When he applied in 1889 for the newly created position of State Entomologist at the WVU Agricultural Experiment Station his application was summarily “rebuffed.” Only after he subsequently submitted a set of skillfully rendered drawings and detailed observations of the depredations of a raspberry stem borer was his candidacy taken seriously.

On March 1, 1890, Hopkins joined the Experiment Station on a trial basis at a salary of \$50 per week. His charge was a considerable one: to isolate



*Albert Delmar Hopkins at work in the WVU Agricultural Experiment Station, ca. 1895.*

and describe the insects of greatest threat to West Virginia and develop methods of responding to them.

Hopkins made field trips throughout the state that summer. He ended up focusing his work on two threats, a bark beetle infesting the state’s Eastern Panhandle and an ubiquitous Hessian fly which was wreaking havoc on wheat crops across the state.

Hopkins work on the latter pest was destined to become a classic. Finding that delayed planting kept the fly under control, he developed a schedule based on climate and altitude that determined the ideal planting dates for wheat in locations throughout West Virginia. This method was ultimately adopted all over America and became the basis for what is now referred to as Hopkins’ Bioclimatic Law.

Needless to say, Hopkins’ “trial” performance proved quite satisfactory. In fact, he was appointed Professor of Economic Entomology the following year,

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awarded an honorary Ph.D. the year after that, and soon found himself Vice Director of the Experiment Station.

Hopkins would remain at WVU for 12 years before he was summoned to Washington, D.C. to head the U.S. Department of Agriculture, Bureau of Entomology's new Division of Forest Insect Investigations. He spent the next twenty years launching a national program to battle insects threatening American forests including an especially pesky species of bark beetle that was laying waste to tall Ponderosa pines in the Northern Rockies.

The tale of Hopkins' battle with the pine bark beetle and the team of entomologists he assembled to wage war against it are revealed in an extensive body of letters recently donated to the Regional History Collection. Included are more than 2500 pages of correspondence between Hopkins and his primary field agent in the Pacific Northwest, Josef Brunner.

An outdoorsman, hunter and writer, it was Brunner who first brought the western bark beetle scourge to Hopkins' attention. In a 1909 letter addressed to Chief Forester Gifford Pinchot, Brunner inquired as to the name of "the little bug which makes the inner bark of ... (pine) trees its primary breeding place" for



The WVU Agricultural Experiment Station, ca. 1900.

use in a magazine article. That letter, forwarded to Hopkins for reply, led several months later to Brunner's appointment as an agent for the Division of Forest Insect Investigations.

The letters Hopkins and Brunner exchanged over the next eight years contain a wealth of information, not only about the bark beetle but also about the development of the discipline of forest entomology in America during its formative years. Many letters discuss



Professor Hopkins in his Kanawha Farm bamboo patch, April 1938.

problems, theories and field treatments. Others address the uneasy relationship between the Division of Forest Entomology and the U.S. Forest Service which seemed too preoccupied with forest fires to take the threat of insects seriously. As Brunner and Hopkins knew well, the two scourges were closely related as insect-killed trees made forests highly vulnerable to fire.

A number of the letters concern staff entomologists, their work and personnel disputes about which Hopkins and Brunner did not always agree. In fact, it was Brunner's refusal to terminate one of his field workers that led to his own termination or resignation in 1917. What became of Brunner in the years that followed is unknown. Hopkins continued his work with the Division of Forest Entomology until 1922 at which point he returned to his Kanawha farm and resumed his groundbreaking work in "bioclimatics," a field that he invented.

In a 1991 article published in *Forestry Notes*, entomologist C.W. Berisford of the University of Georgia sums up Hopkins career thusly:

*In terms of the sheer volume and diversity of scientific works, Hopkins had no peer and probably will never have. His Bioclimatic Law and Hopkins' Host Selection Principle will ensure that we scientists do not forget him and that we will always have something about which to argue. A. D. Hopkins was a true pioneer and he was one of the most outstanding scientists of his time.*

## Music Research Resources in the West Virginia and Regional History Collection

To those of a musical bent, the mere mention of West Virginia quickly conjures up thoughts of fiddle and banjo players gathered on the back porch of a hillside cabin, or perhaps a *cappella* strains of "Barbara Allen" echoing through a mountain hollow. The Mountain State is, indeed, well known for its resilient "old time" musical traditions, traditions that hark back to a time when people made their own music rather than receiving it primarily over the airwaves, on vinyl, or through bits and bytes.

It should come as no surprise then that the West Virginia and Regional History Collection, West Virginia's leading historical archives/library, contains a wealth of research resources that document the history of regional folk music, its origins, and its diverse repertory. More serendipitous to many music enthusiasts who visit the West Virginia Collection, however, is the discovery that traditional music is just one of the musical genres that are represented in the Collection's rich holdings.

The home of the Special Collections of the West Virginia University Libraries, the West Virginia and Regional History Collection has been dedicated to preserving information resources which elucidate literally all aspects of West Virginia and Central Appalachian history since the Collection's founding by the University's Board of Governors in 1933. Embracing archives, manuscripts, publications, audio-visuals, maps, and many other formats, the Collection's holdings in the field of music are actually far more diverse than one might expect.

Contrary to popular notion, West Virginia's music heritage is by no means limited to "vernacular" currents. Consider these facts from a West Virginia *Business Directory* of more than a century ago: there were 31 piano dealers in the state by 1900, along with 347 professional music teachers – 26 in the city of Wheeling alone! "Opera Houses" and "Music Halls" existed in most cities as well as in many smaller communities. There were 49 brass and bugle bands, and four "orchestras," at least one of which was "symphonic." An even earlier Wheeling directory reveals the existence of five classical "singing societies" in that city by 1884: the Arion, the Beethoven, the Germania, the Maennerchor and the Mozart societies. Early newspapers from the state's Eastern Panhandle

prove that concert life in West Virginia dates back to at least to the late 18<sup>th</sup> century!

In truth, West Virginia music history is diverse and in some areas uncharted territory that awaits discovery through the varied resources of the West Virginia and Regional History Collection.

### Folk Music Manuscripts

West Virginia folk music is by no means a recent discovery. References to music, mountain fiddlers and fiddle tunes are strewn throughout the works of David Hunter Strother (1816-1888) who first brought the rural charms of the Mountain State to the nation's attention through his contributions to *Harpers Monthly*. When the study of American folk music emerged as a legitimate academic enterprise a half century later, West Virginia University became one of the early hubs of scholarship in the field. As a result, the holdings of the West Virginia and Regional History Collection in the field of regional folk music are exceedingly strong.



John Harrington Cox, ca. 1920.

Among the extensive folk music manuscripts are the archives of the pioneering American folksong scholar John Harrington Cox (1863-1945) who held a seat in the University's English Department for more than 30 years. A dedicated teacher and a distinguished

scholar, Cox published several books on medieval literature before turning to folksong study late in his career. At the ripe old age of sixty, Cox was awarded a Ph.D. from Harvard University where he studied folksong under the renowned Child ballad expert George Lyman Kittredge. Cox's dissertation, *Folk-Songs of the South*, was published two years later by the Harvard University Press. The first major study of folksong in America by an American author, this landmark publication became both a model and a standard for American folksong scholars for the next half century.

Among the folksong contributors to Cox's book was one Carey Woofter. A Glenville native, Woofter began collecting folksongs while studying under Cox's WVU colleague and competitor, Josiah Combs, during the early 1920s. Combs, who held a professorship in the University's Department of Foreign Languages, published his own study of regional folksongs (*Folk-Songs of the Southern United States*) just three years after Cox's book appeared. As Woofter contributed materials employed by both professors, the Woofter archives represent an invaluable resource in studying the origins and editorial methods employed by these pioneering scholars.

### Sound Archives

The third member of the notable triumvirate of folksong scholars at West Virginia University in the 1920s was Professor Louis Watson Chappell (1890-1981). A member of the English faculty at the University from 1922-1953, Chappell is known chiefly today as the meticulous scholar who established the factual basis of the John Henry legend in his book *John Henry: A Folklore Study* (1933) which remains one of the most scholarly and analytical studies of a single ballad. Chappell's most significant contribution to the field is more obscure despite its immense value. In 1937, Chappell purchased a handmade recording machine similar to the equipment employed by John Lomax in building the Library of Congress's Archive of Folksong. Over the next 10 years, Professor Chappell lugged this cumbersome equipment throughout the state of West Virginia amassing an archive of some 647 aluminum disks. Analogous in scope and significance to the great regional manuscript folksong collections of its time, the Chappell Archive contains well over 1,000 songs and ballads including variants of some four dozen different Child ballads as well as an equally impressive number of the American ballads



Chappell employed this equipment in recording more than 2000 songs and tunes between 1937 and 1947.

classified in Malcolm G. Laws' *Native American Balladry* (1964). The recordings also preserve an invaluable body of traditional Appalachian instrumental music recorded during a period in which the influence of radio was limited.

Additional folk music highlights in the West Virginia Collection's Sound Archives include the field recording collections of four later scholars, Cortez D. Reece, Patrick Ward Gainer, Kenneth Carvell and Thomas S. Brown. A 1931 graduate of Fisk University, Reece (1908-1974) became interested in West Virginia folk music after joining the music faculty at Bluefield State College. His research culminated in a dissertation focusing on African American music in southern West Virginia which led to his receipt of a Ph.D. from the University of Southern California in 1955. Though the Reece Archive is relatively small (less than 200 items), the collection contains a wide variety of musical genres including work songs, blues, gospel, play party songs, ballads and more.

The Carvell Archive consists of recordings of gospel music performed by choirs and congregations of rural churches in West Virginia between 1957 and 1961. Most prevalent are recordings of the Monongalia Tri-District Sings which were routinely held on the third Sunday of each month extending from September to June. The archive also contains revival meeting music as well as informal gospel music making in the homes of friends and acquaintances of Dr. Carvell (b. 1925) who served on the University's Division of Forestry faculty for more than three decades.

The successor to Professor Chappell, Patrick Gainer (1904-1981) began his ballad hunting career as a youthful protégé of fellow Gilmer Countian Carey Woofter during the 1920s. Smitten with the pursuit, Gainer went on to study folklore under Cox and Chappell and subsequently with the renowned folklorist Archer Taylor at the University of Chicago. Gainer joined the English Department at West Virginia University after serving in the USO during World War II. He went on to become a tireless crusader on behalf of West Virginia folk music and folk culture until his death in 1984.

A native of South Dakota, Dr. Brown (b. 1930) became intrigued by West Virginia folk music not long after joining the WVU music faculty in 1967. During the 1970s and 1980s, his work to document the traditions

of the passing generation of senior West Virginia folk musicians yielded a collection of several hundred tape recordings.

### Photographs Collection

Along with his Nagra reel-to-reel tape recorder, Professor Brown was often equipped with a 35 mm camera when on his folksong catching excursions. The photographs he produced are now preserved in the West Virginia Collection's extensive Photographs Collection.

Containing well over 100,000 images depicting literally all aspects of West Virginia history and culture, the Photographs Collection contains a great many images of music making in homes, in educational institutions, at festivals and at other gatherings throughout the state by all manner of vocal, string, brass and wind soloists and ensembles.

Some photographs, like a 1923 view of fiddlers gathered at the Pocahontas County Fair, document prevailing performance techniques: five of the six pictured position the tail of the instrument against their chests rather than between the chin and collar bone. The value of other photos rests in their depiction of the instruments employed. Many photos document the use of home manufactured instruments including especially banjos and dulcimers. A collection of photographs, research notes, and articles compiled by dulcimer enthusiast, H.E. Matheny, examines the history of that instrument tracing its development and manifestations around the world.



*Fiddling at the Pocahontas County Fair, 1923.*

The Eleanor Mailloux Collection of photographs taken in the small rural community of Helvetia at the turn of the 20<sup>th</sup> century includes many remarkable images that prove convincingly that musical life was in some places not only vibrant but also fairly sophisticated even in the heart of the West Virginia hills.

### Appalachian Record Collection

To supplement the West Virginia Collection's outstanding collection of field recordings of Appalachian folk music, the West Virginia University Libraries began acquiring related commercially released recordings during the 1960s. Now comprising more than 1,000 long playing record albums, assorted cassettes and compact disks, the Appalachian Record Collection is focused primarily on recordings of traditional, folk and bluegrass music. Included are major releases by nationally renowned musicians as well as small run local issues by performers of only local notice.

During the 1990s, the Appalachian Record Collection was expanded to include recordings of music in all genres with a connection to the state of West Virginia. Since that time, a modest number of recordings of classical works by West Virginia composers including George Crumb, Thomas S. Canning and others have entered the collection, along with programmatic pieces based on West Virginia themes, recordings by local high school bands and other regional releases.

### West Virginia Sheet Music

Like photographs, ephemeral publications including examples of sheet music are interspersed in print and manuscript collections throughout the West Virginia Collection's broad holdings. Several hundred pieces of sheet music have gradually made their way through the years into a gathering of such material, aptly named the West Virginia Sheet Music Collection.

Like the Appalachian Record Collection, the Sheet Music Collection includes works related to the state and region through a variety of ways including the composer's birth or residence and/or through its relation to state or regional subject matter.

Many songs are named after geographic features like *The Blue Monongahela* (was it really ever blue?). Others pay tribute to West Virginia communities such as the city of Wheeling which has





The Sheet Music Collection contains numerous songs lauding the city of Wheeling as well as an Ozzie and Harriet hit.

proven by far the most inspirational. Among the earliest place names commemorated in sheet music is Salt Sulphur Springs which inspired both a polka and a waltz in 1852. The graduates of West Virginia University have penned numerous tributes to their alma mater through the years. And it is likely that the state of West Virginia has more “official” songs than any other state – the proof is here!

The Sheet Music Collection includes several dozen pieces of light classical piano music by the Morgantown pianist and teacher Ralph G. Federer. Composed during the 1930s and 1940s, the works were issued by such major American music publishers as Theodore Presser, Oliver Ditson and G. Schirmer. Bearing titles like “Moonlight on the Mountain” and “On a Summer Night,” these works are long forgotten, as is their creator, despite their charm and local roots.

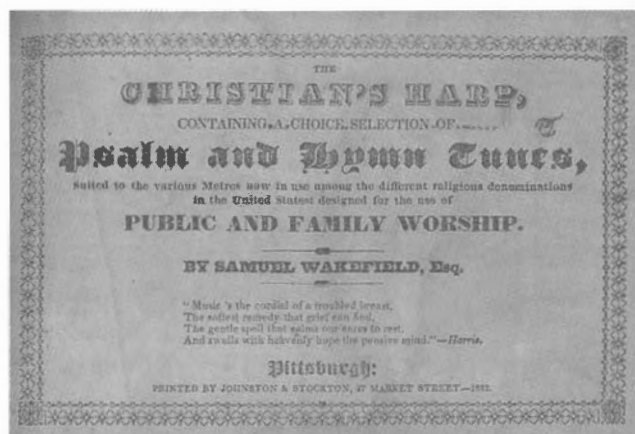
Several items in the Sheet Music Collection have special value to those interested in music of the Civil War. In addition to an original 1862 imprint of a song titled “Stonewall Jackson’s Way,” is the 1862, pocket-sized, *Camp-Fire Songster* replete with “popular, patriotic, national, pathetic and jolly” songs “suited for the camp or march.” Also included are a pair of song books published for use at Civil War veteran reunions.

Yet another ephemeral treasure is titled *West Virginia Gems*. A gathering of hymns and songs “for the Revival and Social Prayer Meeting,” the slim seven-shape shape-note volume bears an 1870 Pennsboro, West Virginia imprint.

## Rare Books Collection

*West Virginia Gems* is actually one of many shape-note hymnals preserved in the West Virginia and

Regional History Collection. The earliest and rarest is a first edition of Reverend Samuel Wakefield’s *The Christian’s Harp*, which was published in Pittsburgh in 1832. One of only a handful of extant copies of this important regional publication, the hymnal is housed in the Rare Books Collection, a Special Collection in the West Virginia and Regional History Collection that contains not only regional publications but also books of national and international scope.



*Mendom [Mendon?] by William Billings, from The Christian’s Harp, 1832.*

The Rare Books Collection contains a surprising number of volumes relating to the field of music. Certainly the most comprehensive is a complete first edition of Denis Diderot’s *Encyclopédie; ou, Dictionnaire Raisonné des Sciences, des Arts, et des Métiers*. Published between 1751 and 1772, this 28 volume work aspired to explain the sum total of human knowledge in terms that could be understood by the common man. It was literally a revolutionary idea. In revealing “mysteries” traditionally reserved for a privileged few, the *Encyclopédie* contributed much to the humanist thought that led to the French Revolution. A champion of French music and friend of leading French composers including Jean Philippe Rameau and Jean-Jacques Rousseau, Diderot was a prolific and influential writer on music. The *Dictionnaire*, as the encyclopedia was popularly known, contains a wealth of information on music throughout its volumes including scientific data on acoustics, sound production and sensory perception, essays on music theory and history, aesthetic and critical writings, as well as copious illustrations of musical subjects including notation and musical instruments and their construction.

Two of the oldest books in the Rare Books Collection are also of special musical note. Believed to have been produced in a monastery in Seville, Spain about 1420, these large and elaborately ornamented volumes contain Gregorian chant and Latin texts employed in celebrating Roman Catholic mass on various occasions throughout the year. Hand produced prior to the invention of printing, their large format was designed to make them visible from a distance in an age when choirs sang from a single book.



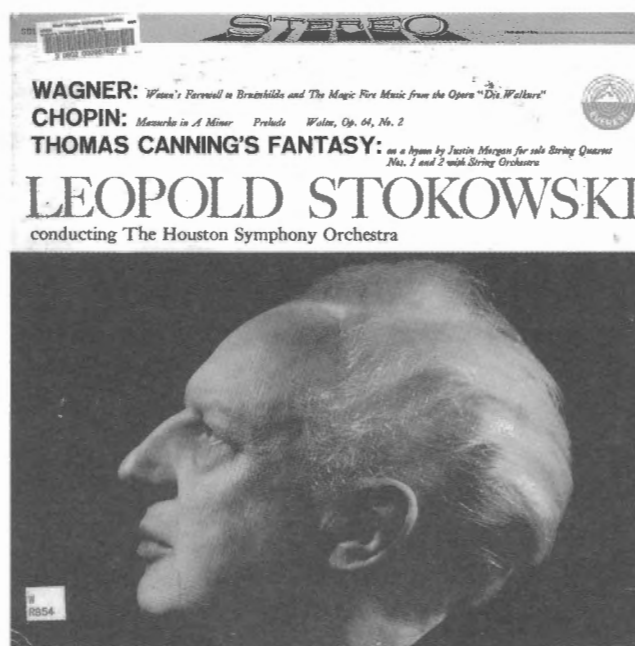
This 1784 imprint contains one of the earliest biographies of Handel.

Other music-related volumes in the Rare Books Collection include a first edition volume regarding the life and work of George Frideric Handel by the great 18<sup>th</sup> century British music historian Charles Burney, and assorted 19<sup>th</sup> century publications relating to the operas of Giacomo Rossini and Richard Wagner.

## Archives and Manuscripts

The West Virginia Collection holds a considerable number of archival collections pertinent to the study of music in addition to the extensive folk music collections noted above. Several offer reminiscences, correspondence or information by or about musical individuals ranging from Civil War band members to music educators. Many collections preserve records of educational institutions and professional organizations related to music. Included in the latter category are the archives of associations including the West Virginia Federation of Music Clubs, the West Virginia Music Educators Association and the Musicians Mutual Protective Union of the Ohio Valley.

As one might expect, records documenting the history of music education at West Virginia University are also abundant, ranging from curriculum bulletins and administrative records to concert programs and information documenting unique events in WVU music history such as the visit of the noted German composer Richard Strauss to the University in 1904. Several collections preserve personal papers and other materials related to noted University music faculty members such



Canning's Fantasy has been performed by many leading American symphonies.

as Thomas S. Canning (1911-1989) who served as "composer in residence" during the 1960s and early 1970s. A western Pennsylvania native and graduate of Oberlin College and the Eastman School of Music, Canning is best remembered for his symphonic *Fantasy on a Hymn Tune by Justin Morgan*, which was a popular concert piece among American symphonies during the mid 20<sup>th</sup> century. Included among the Appalachian Record Collection are albums containing performances of the *Fantasy* conducted by Leopold Stokowski and Howard Hanson among others. The Canning archives include correspondence, documents and photographs as well as the manuscripts to several works dating from the composer's West Virginia period, including a fully orchestrated score for a three movement *West Virginia Suite*.

## "It's Wheeling Steel" Collection

A collection of special interest to big band enthusiasts preserves the legacy of a "bold experiment" in corporate advertising that wound up influencing the course of music broadcasting in America. During the summer of 1936, the Wheeling Steel Corporation embarked upon the production of a weekly radio program conceived as an economical means of advertising its wares. For program content, rather than hiring professional entertainers, the company called upon the musical talents of its "extended" family of employees. In response, Wheeling Steel's legion mill





"It's Wheeling Steel" became the 5th most popular program on NBC radio during the early 1940s.

and office workers lined up in droves hoping to sing, toot or accordion their way to radio fame.

The hometown, amateur, "family" flavor of the program made it an instant hit throughout the Ohio Valley during its first season. Soon radio stations across the country began airing the show. By the early 1940s, when it was picked up by the NBC Blue network, "It's Wheeling Steel" had become one of the most popular programs on radio.

"It's Wheeling Steel" endured for nine seasons before internal production factors led to its demise. The spirit of the program lived on, however, in the spate of amateur hour and musical variety programs that followed in its wake. The program contributed directly to the Lawrence Welk and Perry Como shows, both of which were organized with the assistance of "It's Wheeling Steel's" music director Lew Davies.

Preserved in the "It's Wheeling Steel" archives are more than 600 hours of rehearsal and broadcast recordings as well as original program scripts and extensive photographs that tell the tale of this intriguing episode in American music broadcasting history.



Auditions for "It's Wheeling Steel" ca. 1938. Over 3000 employees and their family members audition each year to appear on the program.

## Additional Resources

In addition to all the foregoing are many general resources that contain information relevant to the study of state and local music history. As mentioned at the outset of this essay, the West Virginia Collection's comprehensive West Virginia newspaper holdings document concert life in the state from its beginnings in the late 18<sup>th</sup> century to the present. City directories record the existence of musical societies and organizations, music vendors, teachers, performers and much more. The West Virginia Collection's voluminous Pamphlets Collection preserves concert programs and announcements, programs from countless fairs and festivals, and other ephemeral publications of interest.

Included among the general book collection are all manner of "official" West Virginia songbooks, dozens of folksong compilations and fiddle tune compendia as well as regional music studies like Ivan Tribe's history of the *Wheeling Jamboree* and Gerry Milnes' *Play of a Fiddle*. Many of the myriad community and family history volumes in the collection touch on music as do autobiographical books like Randolph Spencer's *A West Virginian's View of Musical Life Yesterday and Today* which offers the reminiscences of an African American music teacher active in the state's Eastern Panhandle during the mid-twentieth century. Other archival resources include countless additional folksong manuscripts and field recordings by professional and lay collectors other than those mentioned above, as well as scrapbooks, diaries and correspondence touching on music by citizens of literally all walks of life.

### Visiting Committee, West Virginia Historical Art Collection and Special Collections West Virginia University Libraries

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Richard R. Strother, Washington, DC  
Hubert E. Martin, Morgantown  
Diane Hackney-Oliver, Charleston

## Selected Recent Accessions

**Bennett Family. Genealogy Research Notes. Papers, 2002-2004, 54 pages. Gift, 2004. A&M 3458.**

Genealogy research notes (54 pages) compiled by donor Ralph Bennett relating to the Bennett and allied families. The notes provide general information on the earliest Bennetts in Virginia and traces the family in Virginia and West Virginia (Barbour, Taylor, and Randolph Counties).

**Burgess, Beatrice. Records, 1929-1993, 2 ft. 5 in. Gift, 2004. Addendum to A&M 3439.**

Records regarding Beatrice Burgess, a Minister of three small Methodist churches in McDowell County, West Virginia. She worked as an advocate for the poor, sick, hungry, and old in the WV Legislature. Includes a box of slides, two video tapes, photographs, and a listing of newspaper articles regarding her.

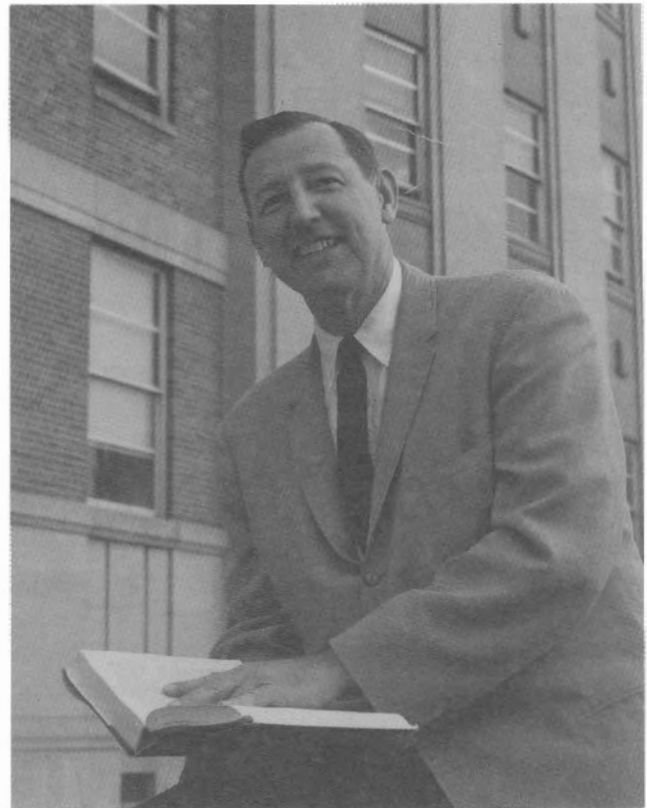
**Davisson, Russell L. Papers, 1850-2004, 4 ft. Transfer, 2004. A&M 3472.**

Papers of Russell L. Davisson, a Republican member of the West Virginia State House of Delegates. Includes mostly genealogy records regarding the Davison, Davisson, and Davidson Families; also includes political correspondence with Governor Arch Moore (1967-1972) and material regarding the welfare system in Mingo County (1966-1967).

**Foster, Ruel. Papers, 1940-2000, 8 ft. Gift, 2004. A&M 3461.**

Records relating to the career of Ruel Foster, a teacher and scholar of English and Appalachian literature at West Virginia University. The collection includes an extended body of correspondence with Jesse Stuart on whose writings Foster was a leading authority as well as assorted literary publications; ca. 1940s-90s. Also included are 39 photographs related to West Virginia folk culture, including: 4 photos of folklorist Patrick Ward Gainer, 9 photos of folk musicians, and 26 photos of the Glenville Folk Festival; ca. 1950-60.

**Guiher, James M. Papers, 1915-1983, 1 ft. 10 in. Gift, 2004. A&M 3464.**



*Appalachian literature scholar Ruel Foster, ca. 1967.*

Papers of James M. Guiher, Sr. (1897-1965), a lawyer, politician, and community leader from Clarksburg, West Virginia. The collection includes biographical information, obituaries, correspondence, publications, and photographs; there are records relating to Louis A. Johnson, the 316th Infantry Association, Sigma Nu fraternity (including six photographs), and West Virginia University. Born in Smithfield, Pennsylvania, James M. Guiher earned an A.B. degree from West Virginia University and a law degree from Harvard Law School. He was a veteran of World War I, serving as a first lieutenant in the 316th Infantry, 79th Division, and was seriously wounded in action near Verdun, France. A noted trial lawyer, Guiher became a senior member of the law firm of Steptoe and Johnson at their Clarksburg office. Guiher was elected to the West Virginia House of Delegates from Harrison County, 1927-1928, and was a director of the Union National Bank, the Clarksburg Chamber of Commerce, and the American Legion. He was a dynamic community leader in Clarksburg and participated actively in several fraternal organizations. Guiher also served as the president of the West Virginia University Foundation and was awarded West Virginia University's Order of Vandalia. He was a close friend of fellow attorney, Louis A.

Johnson, who was 2nd Secretary of Defense from 1949-1950.

**Hopkins, A.D. and Brunner, Josef. Correspondence. Letters, 1909-1917, 1 ft. 3 in. Gift, 2004. A&M 3459.**

Correspondence (1909-1917) between A.D. Hopkins, Chief of Forest Insect Investigations, Bureau of Entomology, U.S. Department of Agriculture and Josef Brunner, field entomologist in Montana, detailing their work in forest entomology in the northern Rocky Mountains. Hopkins, a farmer from Kanawha, West Virginia, served as a State Entomologist at the WVU Agricultural Experiment Station from 1890 to 1902 before his appointment to the USDA position. The correspondence also provides insight into the personalities of Hopkins and Brunner. Malcolm M. Furniss, the donor, used the letters as the basis for his article "Forest Entomology in the Northern Rocky Mountains: 1909-1917, as Reflected in the Correspondence between Josef Brunner and A.D. Hopkins" published in *American Entomologist* in the summer of 2003. The article and microfiche copies of the correspondence are also included with the collection.

**William Lantz Store. Records, 1829-1926, 1 ft. 3 in. Gift, 2004. A&M 3471.**

Business records of the William Lantz Store in Blacksville, West Virginia. Includes correspondence and financial records documenting dealings with vendors primarily in Baltimore, Philadelphia, Pittsburgh, Waynesburg (PA), and Wheeling (WV); these records are extensive and may actually represent an almost complete record of Lantz's vendor transactions. Vendor letterheads often feature decorative graphics as well as information about the suppliers. Also included are two Civil War muster rolls dating from April and May, 1861, presumably for citizens of the Blacksville area; letters between William Lantz and his brother who worked in a bank in Waynesburg, Pennsylvania; documents regarding a proposed street railway between Blacksville and Waynesburg; and a scrapbook of clippings and photographs regarding the Lantz family and Blacksville. The scrapbook includes two artifacts: elaborate ribbons for attendees of meetings of the International Order of Odd Fellows (I.O.O.F.), including a ribbon for a meeting of the Rebekah Assembly in Charleston, West Virginia in 1912. The bulk of this collection dates from ca. 1840-1900.

**McChesney, James Z. Papers, 1862-1864, 12 items. Acquired, 2004. Addendum to A&M 2051.**

Nine letters written by James Z. McChesney while in Confederate military service with the 17th, 11th, 14th, and 1st Virginia Calvary. Also includes transfer order, leave of absence notice, and a Confederate valentine. Letters detail Confederate and Union military activities across the Shenandoah Valley (Warm Springs, Strasburg, Winchester) and western Virginia, the Battle of Droop Mountain, troop living conditions and morale, supplies, and McChesney's personal and family relationships. Includes mentions of Union General Averill, and Confederate General Jenkins, Colonel William Jackson, and Captain John H. McNeill, the Partisan Ranger.

**McGee, John H. Letter Book, 1831-1837, 39 pages. Acquired, 2004. A&M 3455.**

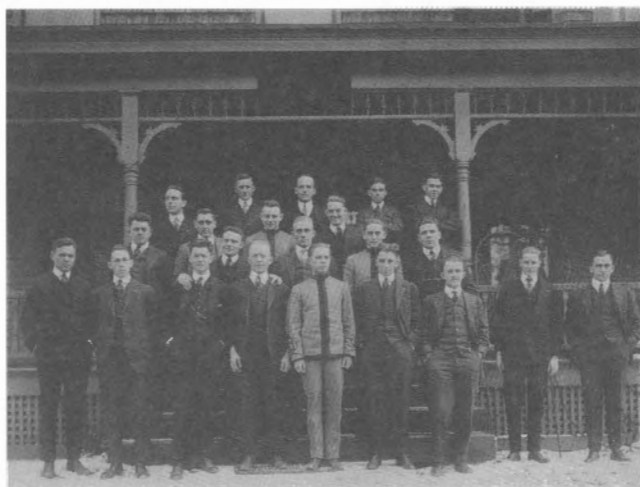
Letter book documenting the collection of debts and purchase of goods by the firm of Thomas J. Massie and John H. McGee in Morgantown during the years 1831 - 1833, as well as the purchase and sale of goods by John H. McGee in Carmichaels and Pittsburgh, Pennsylvania and Baltimore, Maryland in 1837. Also contains an 1835 letter regarding the educational plans of McGee's son.

**McGregor, Bernard. Papers, 1928-1968, 8 ft. 4 in. Transfer, 2004. A&M 5085.**

Papers of Bernard McGregor, faculty member of the Division of Music, West Virginia University. College of Creative Arts. Includes: music pedagogy material, clippings and programs regarding West Virginia University Music Division concerts and activities, programs and photographs of the West Virginia University Men's Glee Club, and other related material.

**McKendree Miners Hospital Ledger. Ledger, 1915-1916, 544 pages. Acquired, 2004. A&M 3456.**

Ledger from McKendree Miners Hospital, Fayette County, the second of three hospitals opened by the state of West Virginia to care for people working in dangerous industries, including primarily mining, but also railroads and lumbering as well. The 544 page manuscript ledger (10x16x2) is a record of patients at the hospital from May 5, 1915 to February 3, 1916. Each page documents a single patient listing their name, city and state of



*Sigma Nu Fraternity, WVU, ca. 1917. James M. Guiher, Sr. is pictured in last row, second from right.*

residence, date, number of train or other method of reaching the hospital, gender, race, nationality, marital status, age, occupation, and religious affiliation. The diagnosis, family and patient medical history, prognosis, details of care, the date of discharge or death, and final results of treatment are also provided for each patient. While most of the patients were miners, other kinds of workers, as well as women and children, utilized the facility. The ledger shows that patients, both black and white, were treated for common ailments, work related injuries, and gunshot wounds, among many other complaints; and that doctors delivered babies and performed numerous surgeries. The ledger includes an alphabetical index of patients.

**Monongalia Academy. Records, 1832-1846, 13 items. Acquired, 2004. A&M 3457.**

Thirteen documents detailing the management of fund raising lotteries held to support the Monongalia Academy, Morgantown, 1832-1846. Includes bonds and letters from the Trustees of the Academy and the firms that administered the lotteries.

**Swisher Family. Papers, 1890-2000, 2 ft. 5 in. Gift, 2004. A&M 3468.**

Papers of Louis Bush Swisher and Mildred Lorraine (King) Swisher, friends who attended West Virginia University in the late 1920s and married upon graduation in 1929. Includes genealogical information (collected ca. 1940s-1990s) regarding the Swisher, Bush, Jackson, Stalnaker, and Watson families, as well as five portraits of family members (ca. 1890-1910), most having

dimensions of 16" x 20" (including Jacob Jackson, Pamela Watson Jackson, Jacob Hamilton Bush, Beverly Cecelia Jackson Bush, and Louis Bush Swisher). There is also a considerable amount of West Virginia University memorabilia from the late 1920s (apparently from Louis Bush Swisher, on evidence of annotations) including dance cards (14 items), football badges (4 items, one of which includes a small, attached three-dimensional football), and a student activity book for second semester, 1925-1926.

**West Virginia University. College of Creative Arts. Division of Music. Records, 1943-1997, 2 ft. 6 in. Transfer, 2004. A&M 5084.**

Records of the Division of Music, College of Creative Arts, West Virginia University, including opera production records (programs, clippings, news releases, photographs, etc., 1959-1987), and historical files documenting Music Division history for its centennial celebration (scrapbook, photographs, programs, clippings, etc., ca. 1943-1997).

**West Virginia Federation of Business & Professional Women's Clubs. Records, 1940-2003, 8 ft. Acquired, 2004. Addendum to A&M 2854.**

Records of the WV Federation of Business & Professional Women's Clubs; includes Federation and local records for Charleston, Fairmont, Franklin, Lewisburg, Morgantown, Parkersburg etc. Record types include correspondence, minutes, clippings, photographs, scrapbooks, etc.; 1940s-2003.

**West Virginia University. Student Life. Motion Pictures. Film, 1968-1970, 2 reels. Transfer, 2004. A&M 5081.**

Two 3 1/2" reels of 16mm motion picture film documenting 1) student demonstrations at WVU following Kent State (1970) and 2) Jock Yablonski of the UMWA at what appears to be a union rally when he was running for President (ca. 1968-69).

**World War II. Pearl Harbor and U.S.S. West Virginia. Uniform and Medals. Memorabilia, 1941-2001, 2 ft. 7 in. Purchase, 2004. A&M 3462.**

Dress white U.S. Navy uniform that belonged to Granville R. Williams, Gunner's Mate 2nd Class, who served aboard the U.S.S. West Virginia during the attack

at Pearl Harbor. Williams survived the attack and was awarded the Purple Heart. His Purple Heart medal and five campaign and achievement medals adorn the uniform. There is also a photograph of Williams and a copy of the article "The Horror of Pearl Harbor" from *Militaria International* magazine (May 2001) which includes a reminiscence by Williams of his Pearl Harbor experience.

**World War II. Pearl Harbor and U.S.S. West Virginia. Memorabilia, 1941-1991, 1 ft. 5 in. Purchase, 2004. A&M 3463.**

Artifacts, scrapbook, photographs, clippings, and ephemera related to Pearl Harbor, the U.S.S. West Virginia, and World War II. The collection includes a 9" x 14" scrapbook labelled "Logalbum, U.S.S. West Virginia, Aloha Honolulu" with a color illustration of the U.S.S. West Virginia on the cover; it contains 27 vintage World War II photographs of mostly naval ships (not including the U.S.S. West Virginia). There is an



*The U.S.S. West Virginia, ca.. 1935.*

8" x 14" print of a tinted photograph of the U.S.S. West Virginia. There are also four World War II service and campaign medals and one ribbon; a Pearl Harbor Survivor Association medal; three naval certificates; two news clippings, and a 1991 collector's edition *Life* magazine relating to Pearl Harbor; and a Minnesota "Pearl Harbor Survivor" license plate.

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*Composer Thomas S. Canning.*  
*See story, page 3.*